

# DESIGN

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March, 1926

## MODERN SILK DESIGN

*Isabelle Mackay Murray*

*Evander Childs High School, New York*



ILGRIMAGE in search of practical information for use in design classes led recently into the new building of Cheney Bros. in New York. The effort was well rewarded and undoubtedly will be of some interest to others in art work.

Every teacher of design is on the alert to discover something new and worthy in the field of industrial art, and it is encouraging to find a long descended manufacturing institution intent upon youthful experiments. Cheney Bros.' policy of reflecting and interpreting modern art in terms of textiles has given us a commercial product of rare artistic merit.

In spite of the great quantity of alluring French textile designs, American design is gaining rather than losing in importance; however the inspiration for these silk designs of last season, illustrated here, was the iron work of Brandt, the great iron master of France and of this period.

With the use of grey plastered walls in a Spanish or Mediterranean manner, as it is termed in Florida, iron work is having a fast growing vogue here. Gates, screens, electric fixtures, are a few of the interior and exterior uses of wrought iron.

"Brandt, creator of the famous iron doors of the Verdun Monument, has made his impress on many of the outstanding buildings of France. The French government commissioned him to design and execute the monumental doors of the Exposition of Decorative Arts held in Paris in 1925. He also made the receptacle for the eternal flame for the tomb of the unknown



The Metropolitan Museum of New York has accepted this screen for permanent exhibition—A gift from Cheney Bros.

soldier in Paris, the new great stairway balustrade of the Louvre Museum, the stairway and lamps of the Palais de Justice, etc. Acknowledged the first iron maker of the century, his influence has extended to all fields of art." (from the folio on Brandt by Cheney Bros.)

(Continued on page 188)

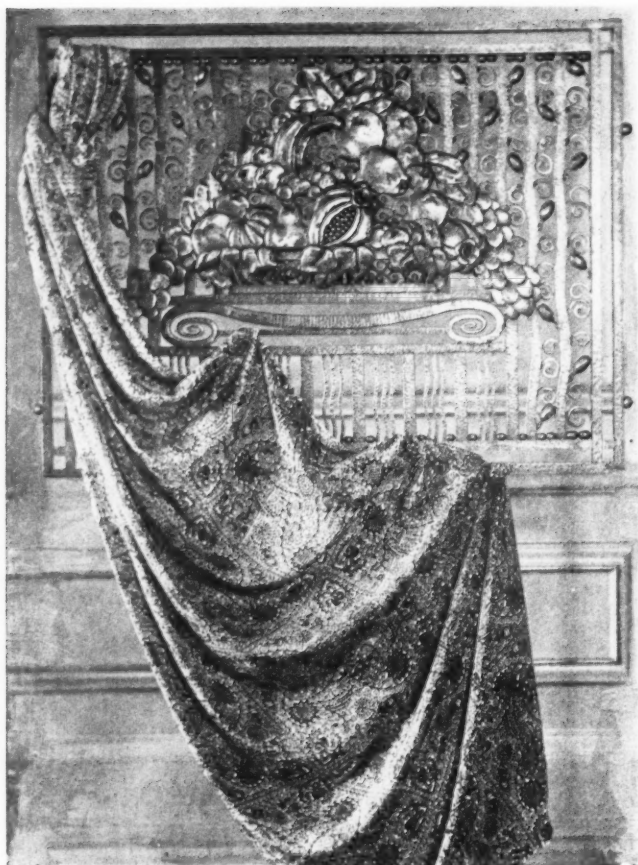


Le Luxe

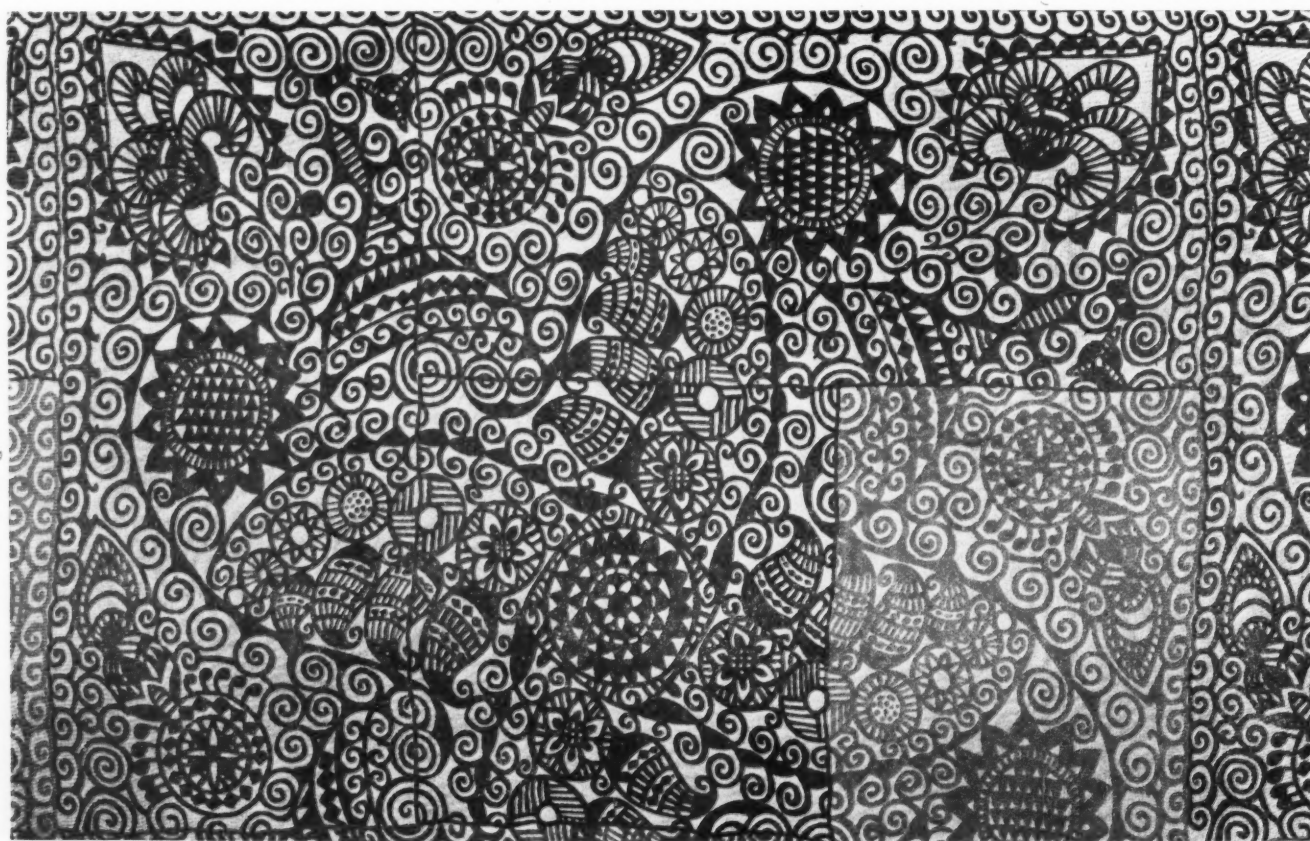


Les Arts

The Cheney doors conceived in the spirit that animated Brandt's monumental contribution to the Paris Exposition



It is with justice that Brandt is called by critics the first iron-master of the century. This fire screen shows the delicacy of his taste and the perfect technical control of his medium



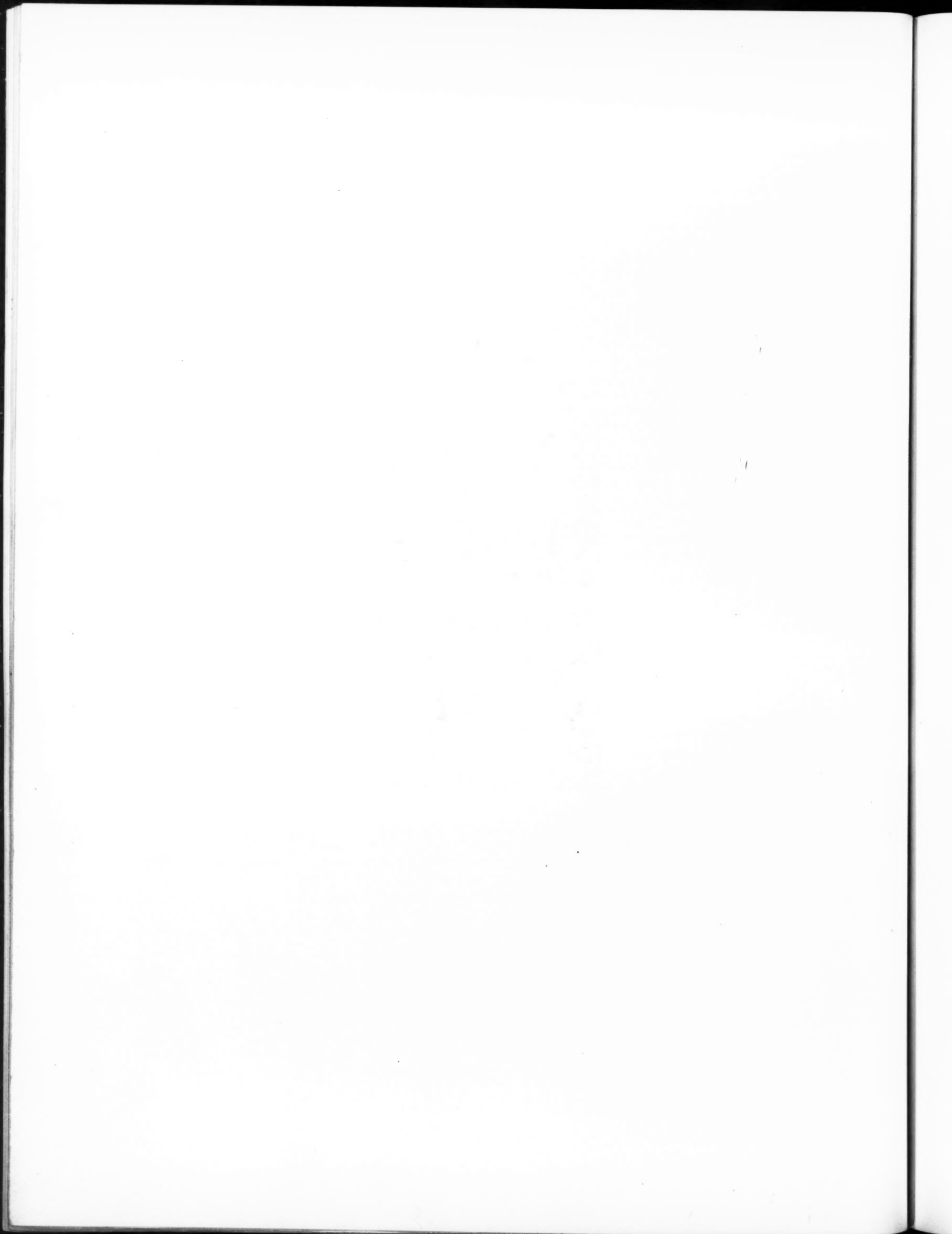
Silk—Ferroniere Design of 1925 offering possibilities to the ceramic worker for lustres and enamel



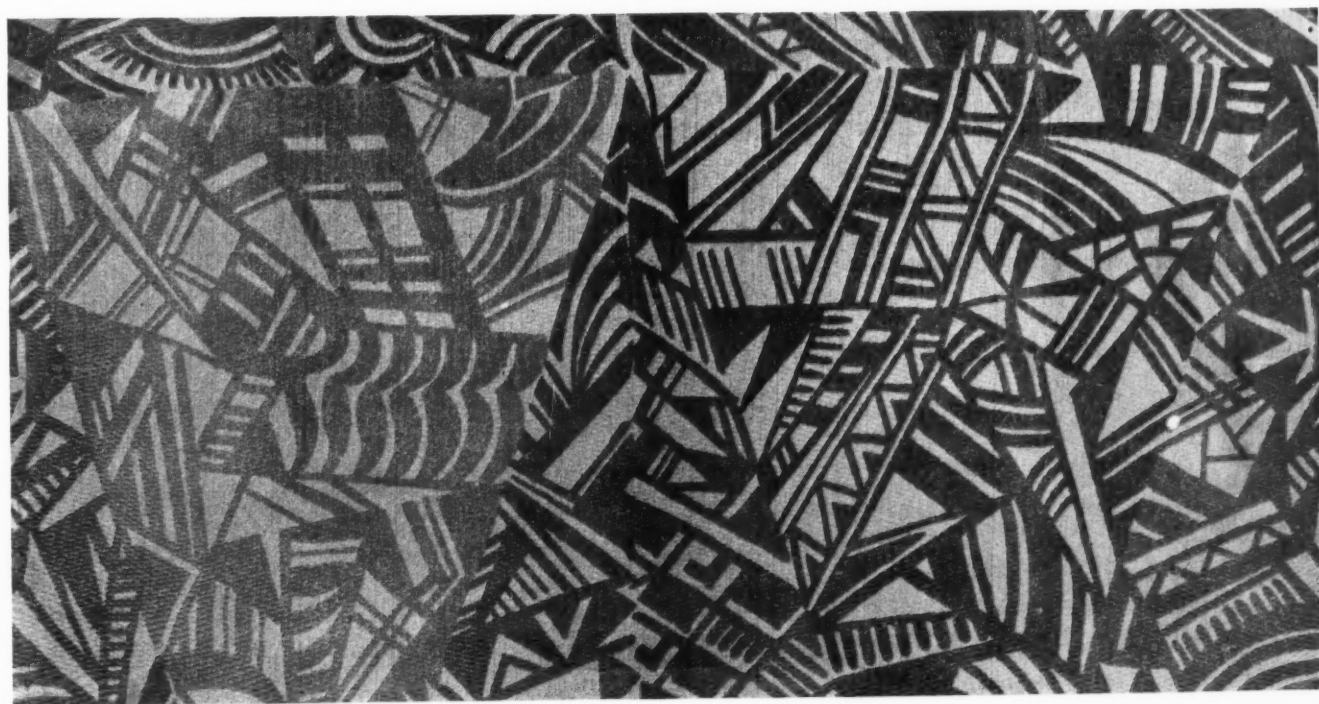
PERSIAN MINIATURE  
IN THE METROPOLITAN MUSEUM OF ART

MARCH 1926  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

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Silks from Cheney Bros.

(Continued from page 185)

Iron, translated into silk, is illustrated by the two examples of the Ferroniere silks shown. One is developed, in a warm dark color scheme, Indian Red and Black on a roseige (rose and beige) background. In the red squares the design is varied through heavier color effects giving planes of color to the geometric iron motif.

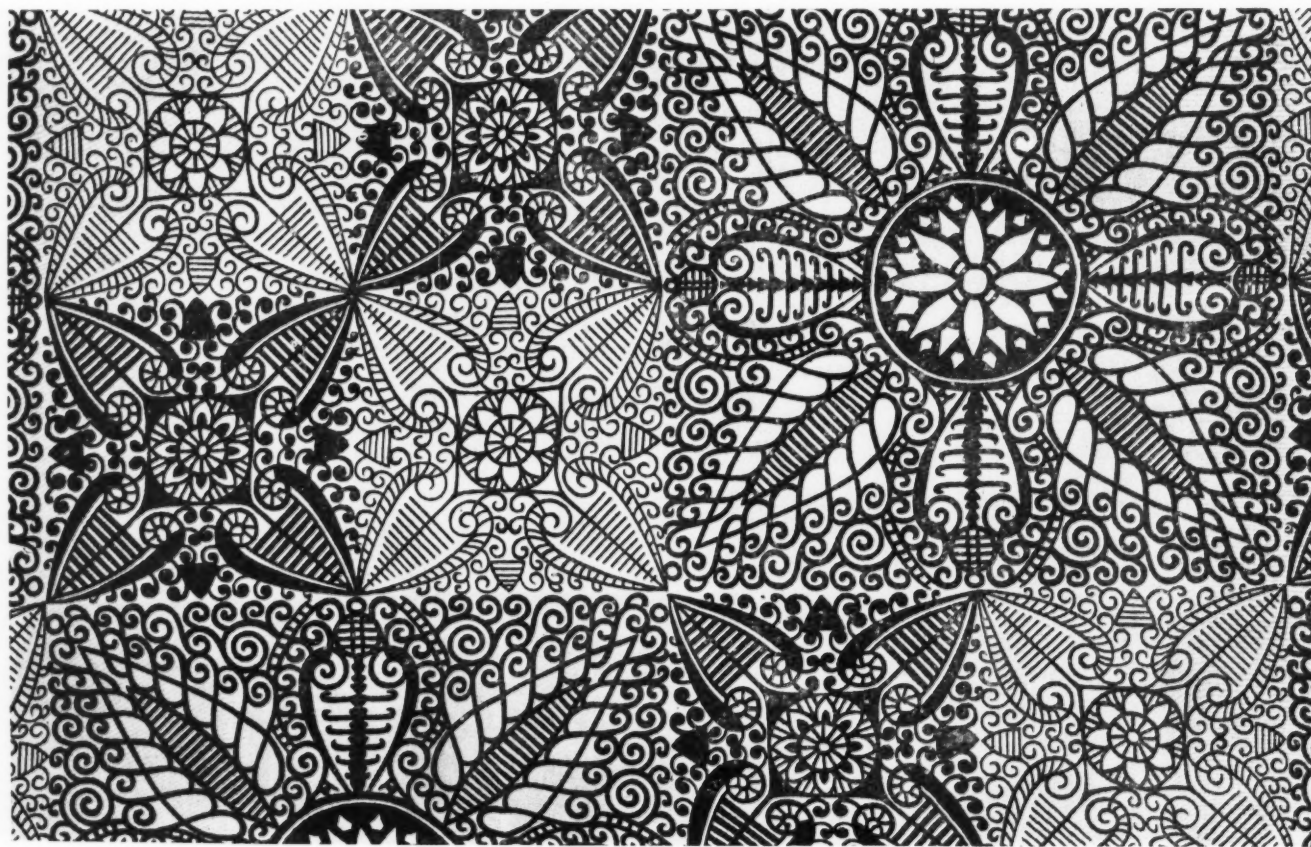
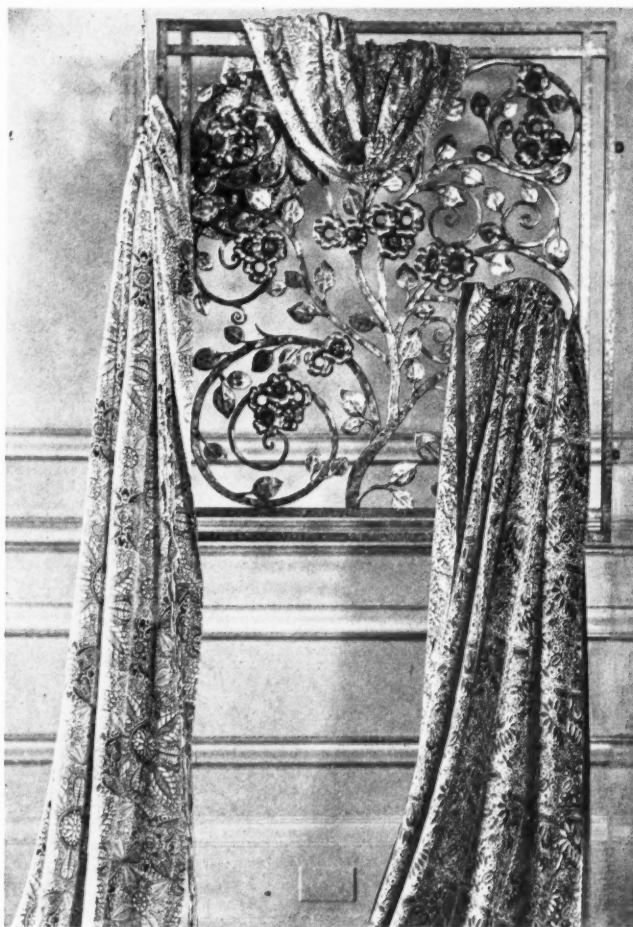
The second silk pattern is developed in cool colors, ranging from a light cool red, magenta, light red violet, dark red violet, a very dark blue violet. The planes of color here are particularly interesting in that variety and character are gained by the five inch squares of different color values. The "all-over" quality of the design is exquisite.

If one may take further liberties with Edgar Brandt's craft, many fascinating possibilities offer themselves to the china painter. In lustres or enamels the line themes from this textile might be specially charming.

In the new textiles to be introduced in the spring of 1926, the "Vitreaux" designs are inspired by the stained glass windows in the modern style by Maumejean Freres. Exact replicas of these windows, which were exhibited at the Paris Exposition, are on view in the new Cheney building.

If gothic art was the spiritual expression of its age, so also do the angular ornament and vigorous lines symbolize the vivid expression of our structural age. The gentle color schemes of these new printed silks for the coming season are subtle browns and bois de rose, a delicate combination of green, old blues and all the violine range. The dynamic play of pattern is held in restraint by the pastel color combinations. More "dynamic" color seems to belong to these warring angles and opposing lines, however.

"Art is not a thing to shut up in Museums, but a vivid force for expression everywhere in the workaday world."



Silk—Ferroniere Design of 1925. Geometric Iron Unit





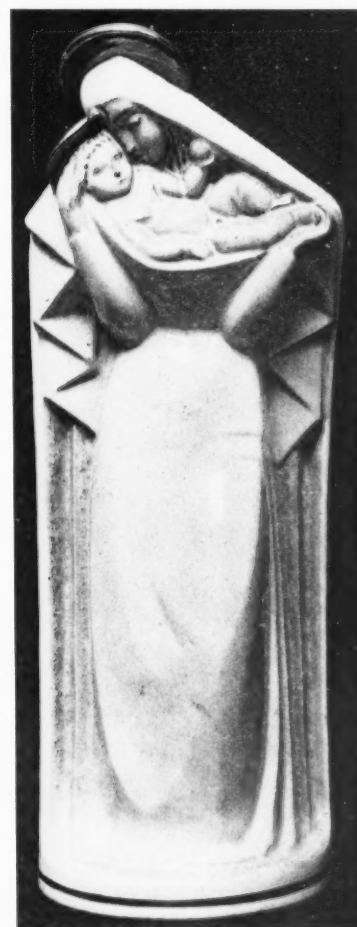
La Soie

by

Benard

Ateliers

Fau &amp; Guillard



La Vierge—Wüilleumier

## CERAMICS AT THE PARIS EXPOSITION

*(Fourth Article)*

Adelaide A. Robineau

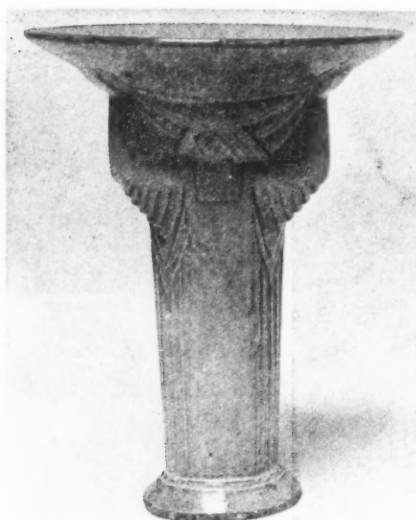
The firm of Fau & Guillard employs three sculptors of no mean merit, Wüilleumier, Leyritz and do Canto, who design and execute the models for figurines, masks and architectural faience and stoneware, very modern in feeling, fine in conception, simple in execution and restrained in manner of decoration. The masks and many of the figurines are covered with an interesting cracked glaze, usually cream or grey white, with sometimes touches of darker and interesting mat glazes on hair or draperies. This firm makes large architectural figures as well, and every model seems to show the hand of an artist.



Le Jeune Coq—Wüilleumier



La Vierge—Francois de Leyritz



La Coupe—Wüilleumier

## CERAMICS AT THE PARIS EXPOSITION

Ateliers Fau &amp; Guillard

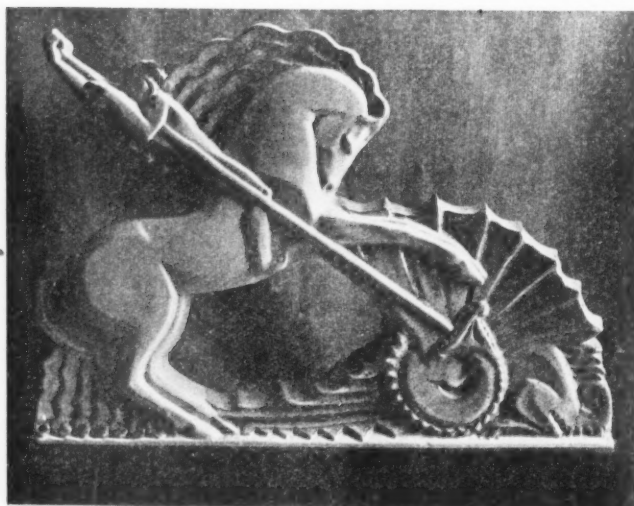


La Danseuse au Voile—Do Canto

Especially to be noted is the widespread interest in figurines and grotesque forms, both human and animal motifs for ornament and decoration for table, mantel or cabinet, from the more or less naturalistic Royal Copenhagen and Bing and Grondahl to the futuristic things of Le Bourgeois and of the Primavera Studio (Magasins du Printemps), of Chevallier (Galeries Lafayette) Leyritz, Do Canto, Wüilleumier, (Fau and Guillard), etc., and the quaint and fantastic forms for chessmen, candy boxes, night lamps, etc., shown by Maurice Baille, Jean

Lusca and others. A great deal of real originality and artistic merit attaches to many of these, especially in the large pieces which resemble more actual sculpture, as well as in the gres of Gauguin, Knud Kyhn, Siegfried Wagner, etc.

American architecture and interior decoration would gain more life if, as in Europe, we used more of the original thought and joyful sculptural detail which gives such delightful surprises at every turn in old European architecture, and of which there seems to be a renaissance in the smaller things of today.



Saint George—Wüilleumier



Le Cheval—Wüilleumier





Masques Etranges—Do Canto

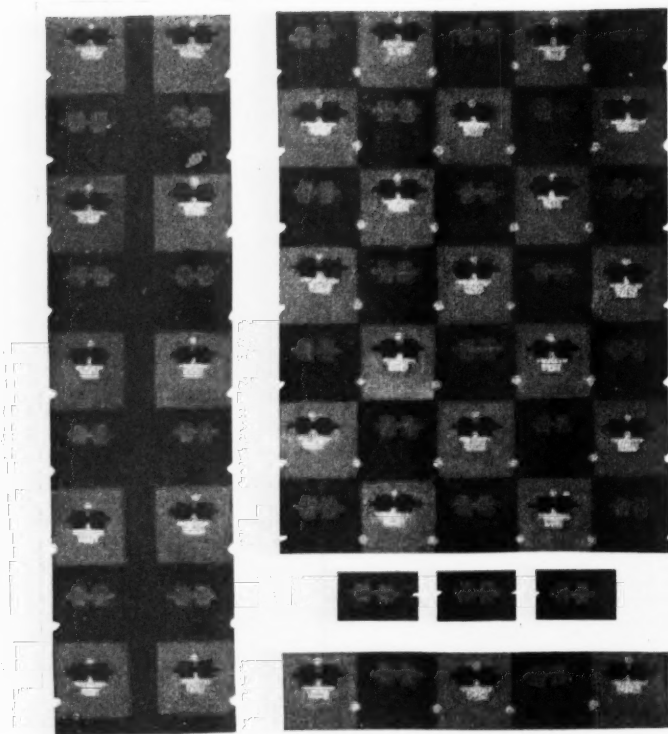


A Saint—Francois de Leyritz

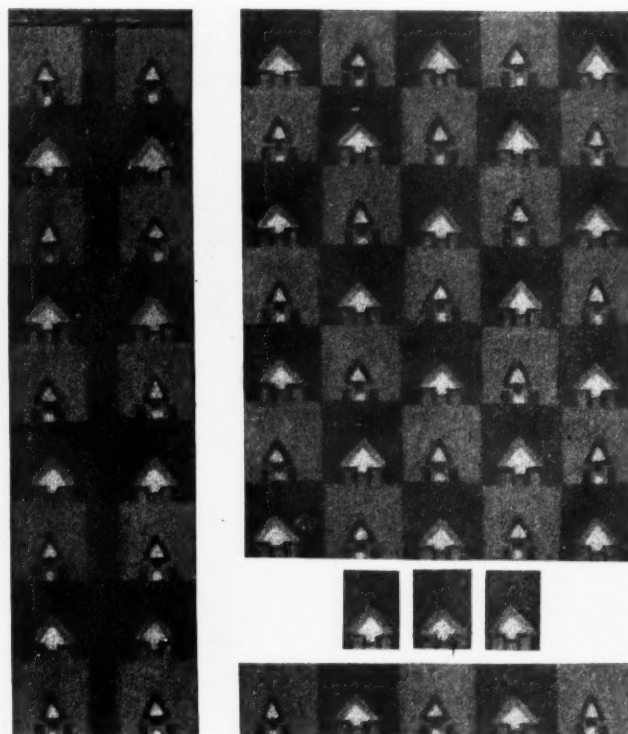


La Vierge—Do Canto

Ateliers Fau & Guillard



V. Shipman



C. Abell

## ONE INCH SQUARE

Clara Stroud

*Fawcett School, Newark, N. J.*

ONE inch square is a convenient size and shape in which to make a unit of decoration. Some people might prefer a half-inch square for more delicate work, others would choose a two inch square for a bolder effect. In either case any of the designs can be adapted by cutting the proportions to one-half or by doubling them. It is curious how some natures crave to do things fine and fussy, others demand the freedom of the big and open spaces. We have aimed at a happy medium, with a one inch square. Now what to put in it!

The minute you say to some students "Make a design" they immediately become terrified. "I can't draw!" "I can do the stitchery or apply some one else's design, but I can't make up a thing myself!" To such students a design in all probability means an elaborate drawing of a sailing vessel, a peacock with spread tail feathers, or a bunch of florist's roses. Little do they realize that design is nothing but a division of areas. If, for example, you draw any line, yes any line, across the square, you have made a design; you have made two shapes from the one square. Should you place a small circle or a star shape within the square you have also made a design. Even the original square itself, upon your sheet of drawing paper, makes a design.

Here is an interesting experiment. Try it. Draw six squares.

In No. 1 divide equally with a line horizontally.

In No. 2 divide equally with a line vertically.

In No. 3 divide equally with a line diagonally.

In No. 4 divide unequally with a line horizontally.

In No. 5 divide unequally with a line vertically.

In No. 6 divide unequally with a line diagonally.

Which do you like the best? You will not care for one, two, or three because of the monotony and equality of division. Your choice will rather be four, five, or six, because of the

interest in a different size of area. The variety pleases and catches your eye. The one which you like the very best will result from the happiest division of the area.

So, without fear, and armed with courage, let us set out to divide the area of our one inch square. Add to this a group of eight more adjoining squares. Then make with several lines the same division of spaces in every other square. Before you realize it you will have an attractive pattern in checkerboard style. Make some of these same spaces black, leave some white, and still to others give a tone of gray. The alternate squares may be left just plain, but a rich and handsome covering can result if the white and dark-and-light values are reversed.

Then try different arrangements of the squares. Place some way far apart. Put others at varying intervals. Rows of squares grouped horizontally or vertically make interesting patterns in stripes.

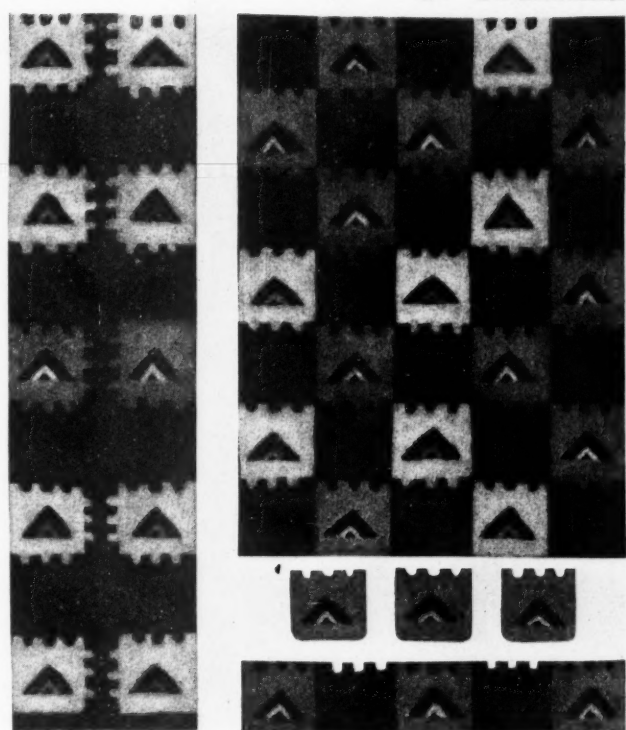
You will observe that through different arrangements of the one square motif many patterns can be produced, just as a child with a set of blocks builds many mansions by different placings of the same blocks.

How shall we use them?

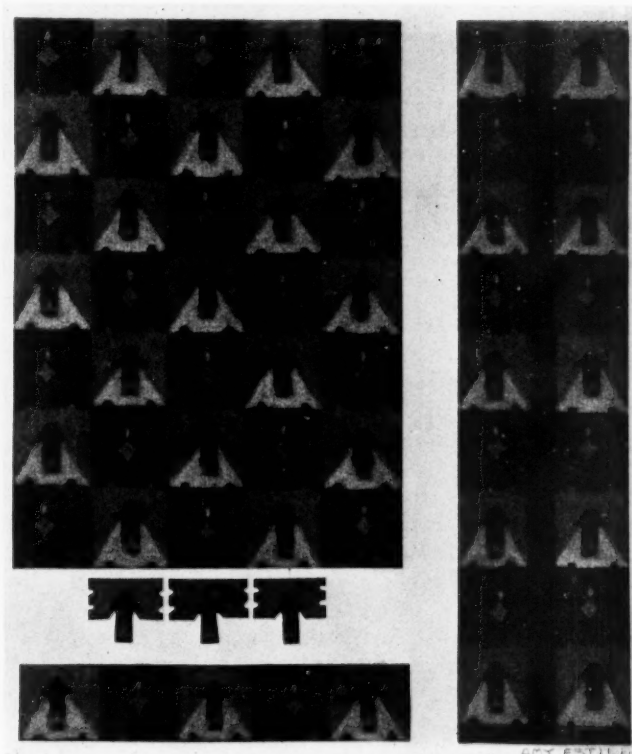
Will you want, perhaps, a single medallion or a motif in the center of a plate or in the bottom of a bowl? A pattern, shall it be, covering the surface in a dotted manner as one might choose on a block printed scarf? Then apply one of the simple square patterns again and again.

Would you care to use a border around the inside or on the outside of a bowl? A band on a table cover? Trimming for a dress? A hat band? Motifs widened at the outside edge or made narrow on the inside rim will be excellent for plates. To meet this requirement search among the squares arranged in a row.

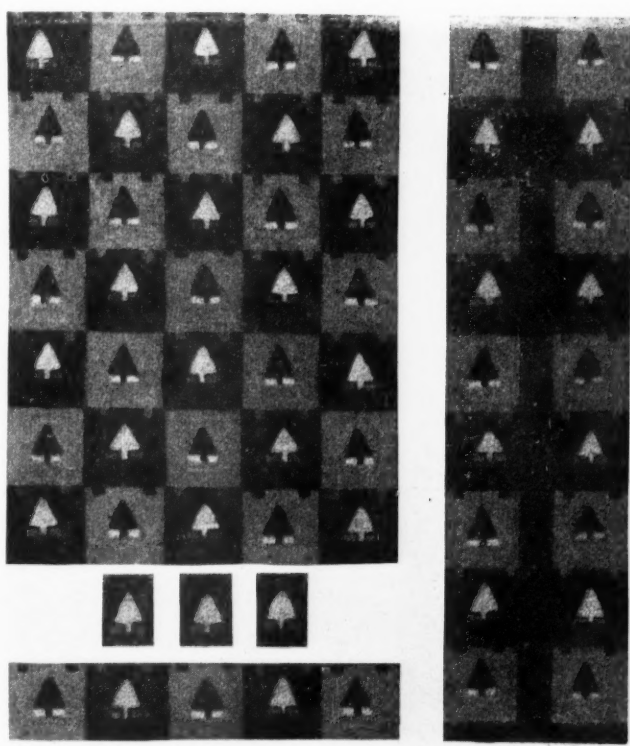
Do you prefer to ornament a tea pot, with sugar bowl and cream pitcher to match, in a striped style? A tall vase? Long



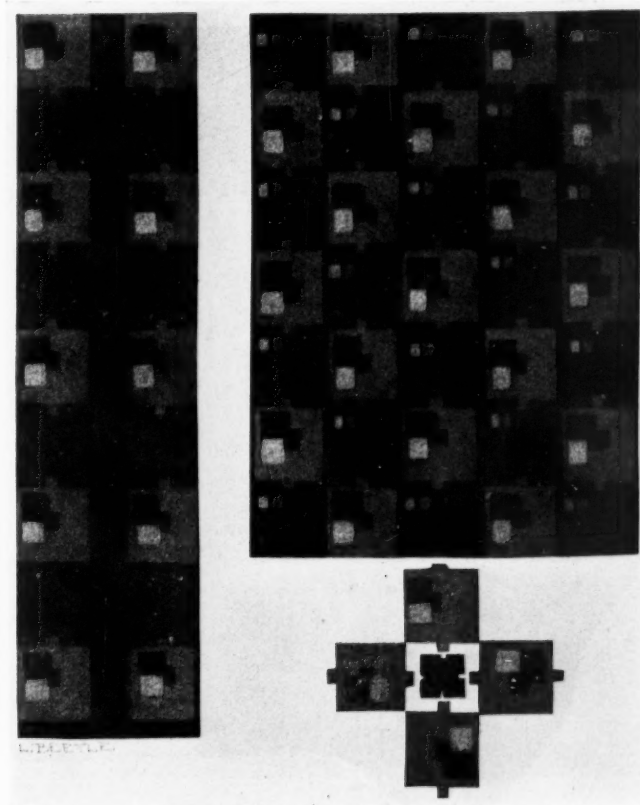
M. Hauck



Amy Estill



M. Lovelock



L. Beetle



lines of decoration on a flowing scarf? If so, seek those squares making upright borders.

Have you a surface to cover such as a sofa cushion, a book jacket, a bowl, a bag, a wall hanging, a table cover, or a lamp shade? Then select your plan among the all-over arrangements.

Many readers of this magazine do not see any specific use for the designs published. I myself have seen some of them glance through "Design" and say "Yes, that's a nice thing but it's of no use to me." Any design or work of art which arrests your attention long enough for you to admire it has a value for you and contributes to your creative ability, sometimes in a vague and indefinite manner, often with a very real and definite result. Just to see what others have done inspires you to produce a thing of beauty yourself. Not that you desire to copy what you have seen another do, but that you crave to create a thing of loveliness yourself, something even finer and nicer than that which you have seen. I firmly believe in class instruction for that very reason. Private lessons or correspondence courses no doubt are extremely beneficial but the contact with others working on the same problems with which you are struggling adds a zest, and you work the harder lest they win. It is a race, if you will. Each problem is a contest, a test of your ability, your endurance, your originality. Sometimes you win on neatness or the technique of execution; then again on the imaginative quality or the amount of invention displayed. Often the beauty of the whole, the spacing and pleasing proportions of the units as related to the whole structure of the design, puts your work in the first rank. Perhaps your product is lovely in color, that too is enough to bring you into the lime-light. So be not discouraged should you not measure up to the standard in all respects but feel happy if you succeed in one aspect or another. Be spurred on to achieve new glories in the coming events.

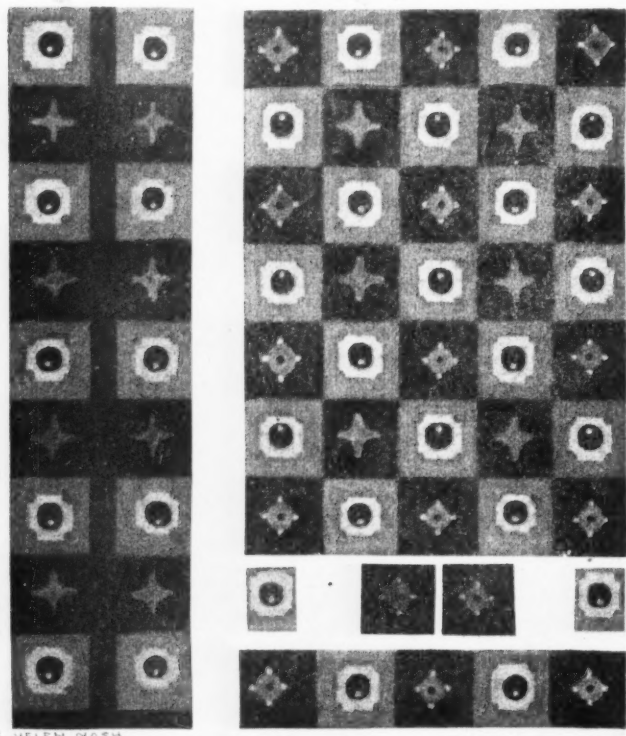
It is for the benefit of those readers who might say to themselves: "Oh, yes, surface patterns! I don't need a surface

pattern. I want a border design or a single unit." that we have worked up a few border patterns and also single units. As you will see these are nothing more or less than just the same square in a different arrangement. Sometimes part of a square can be used to make a pattern. These designs are all done freehand for practice, but greater accuracy can be obtained by tracing the motif.

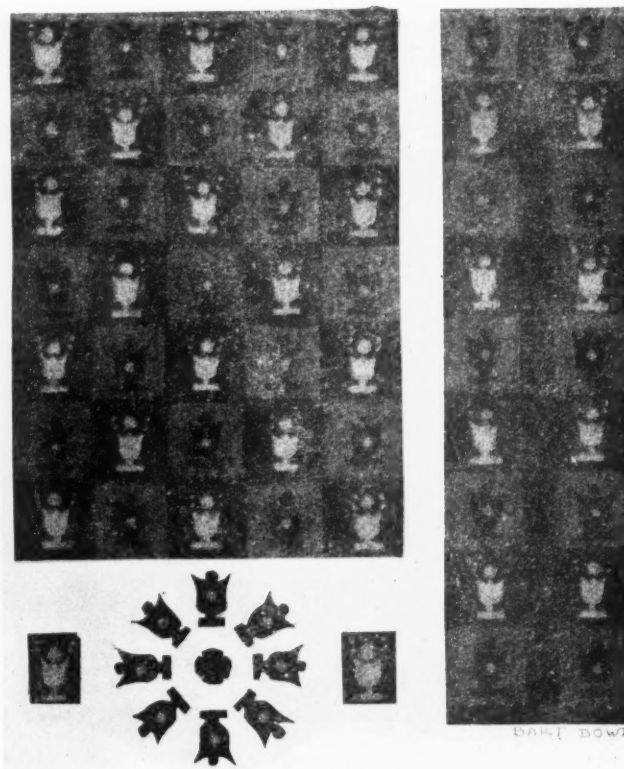


Pottery Jar in Enamels—Nellie Hagan

Flowers, Yellow with Orange center, and Lilac with Yellow center. Leaves, Cafe au Lait. Buds, Deep Ivory. Base, lines and handle, Grey Green

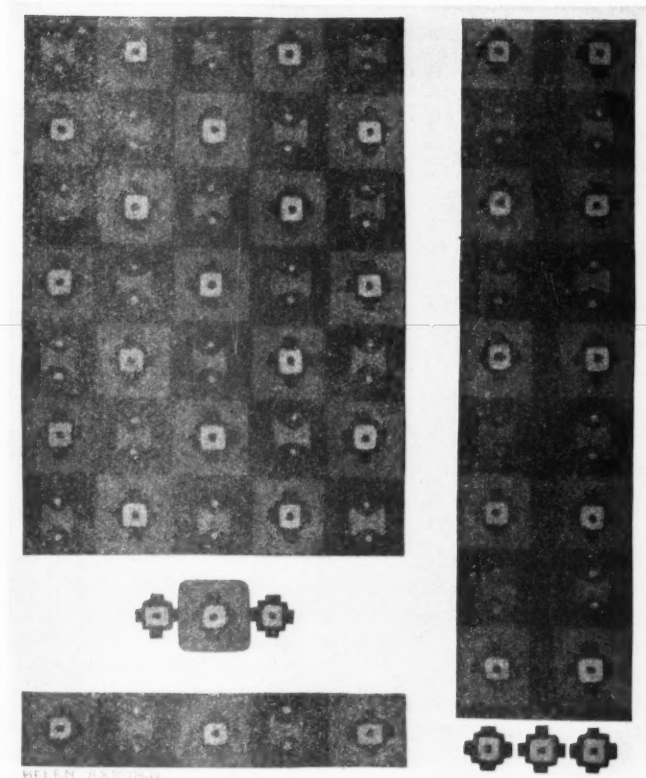


Helen Nash

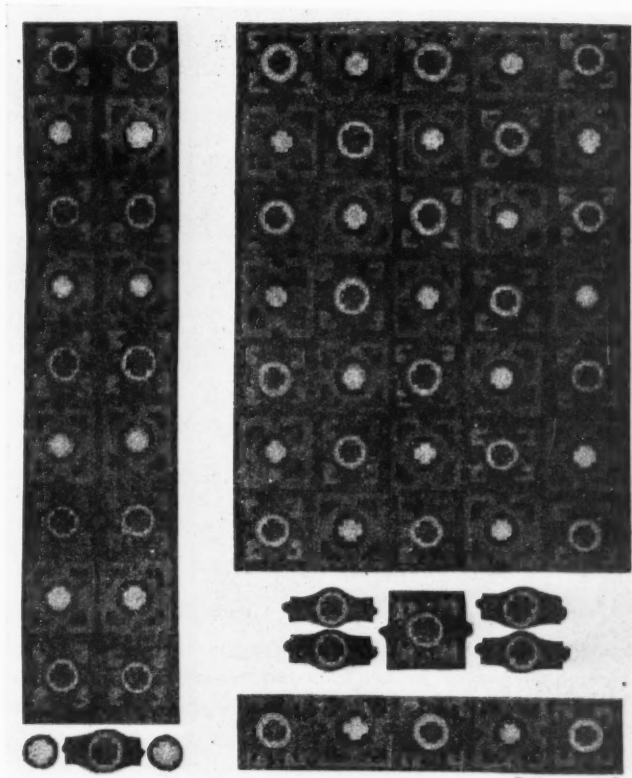


Bart Dowd

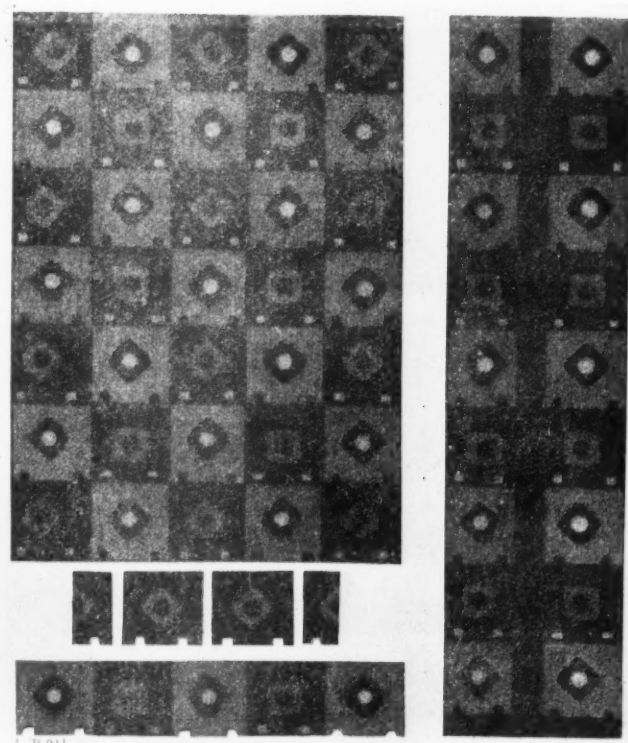




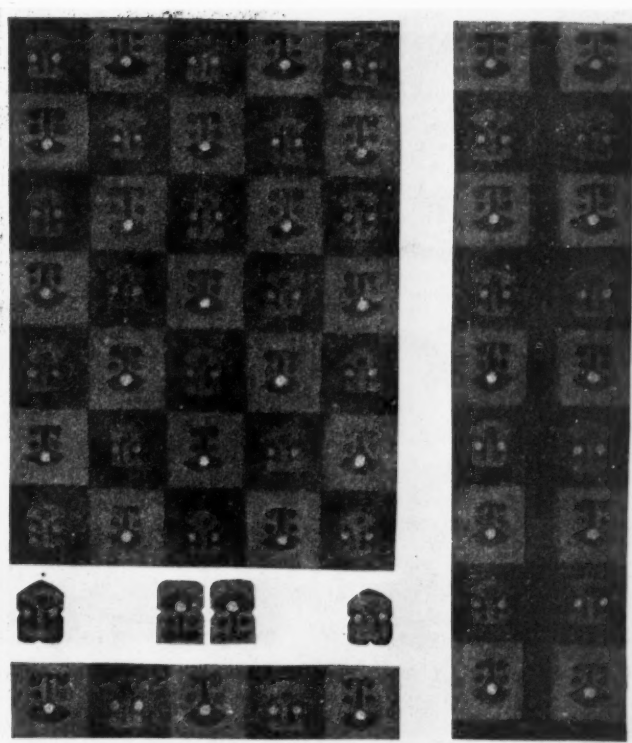
Helen Axford



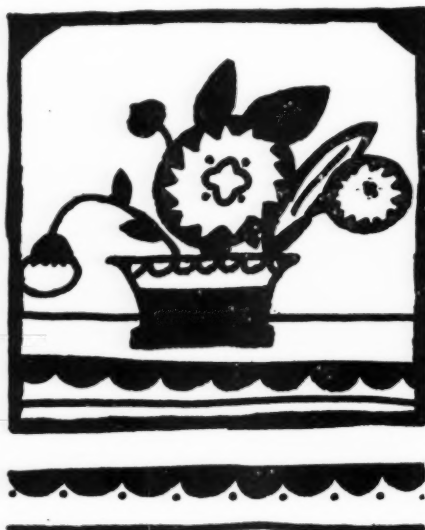
G. M. Woods



L. Rau



E. Hold



### PAPER BOXES

For Christmas Gifts or Candy Sales

*Made by the First Year Students of Erasmus Hall and Theodore Roosevelt High Schools under the instruction of Natalie Lovell, Mamaroneck, N. Y.*

THE Candy Sale comes off Thursday, can you furnish us with some candy boxes?" Certainly, we love to make boxes—square or oblong, high or low—and simply done by cutting and folding paper. Suppose a School Bazaar wanted some small candy boxes and our materials were limited to white paper and ink, could we turn out any kind of a good-looking box? Let us see, we must first decide on the size of our box—say a small one 5x5 for the top and one inch both sides, then fold C-D right over the long ends of A-B. This will hold sides of box securely especially if the corners are slightly pinched after box is folded together. The smaller tray slips into the larger one.

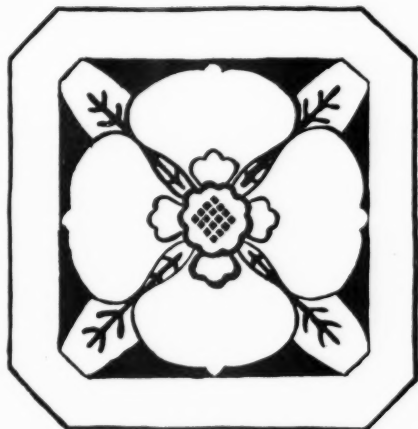
As we only decorate the cover, let us take that one now and unfold it again. Sometimes it is a good plan to pass out small

squares the size of the top of box to each student, before he attempts the decoration on the box, to make one or two trials first. The student must work directly on paper with ink and lettering pen No. 3. This is not a lesson for careful worked over designs but free bold original black and white patterns.

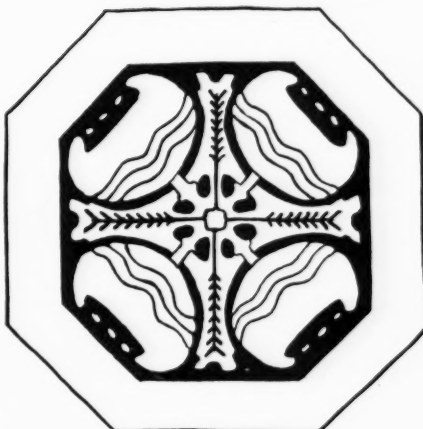
The student works following a few simple dictated directions—"In the center of the square we are going to make a base of flowers, using any shape vase you like. However, a low one may look a little better as we want our interest in the flowers. Now some place around the center let us make a good large circle. We will have that one for our most interesting one and give it a good dark and light pattern. In making the flowers on either side of the center one tries to balance them—that is, have about as much black on one side as the other. Put in some leaves—dark if you like—Place in a table line and if the foreground needs some dark, put in a strip or two. The border now needs some attention. It should be dark, perhaps a double line would help it, or a varied edge, small and restrained. On the

(Continued on page 202)

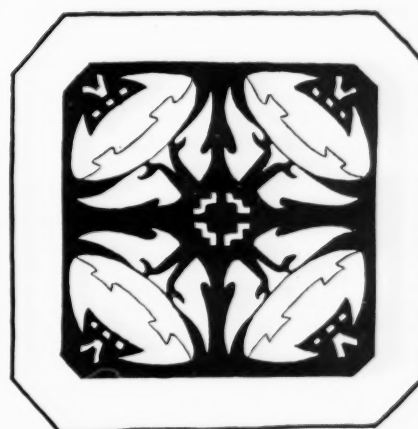




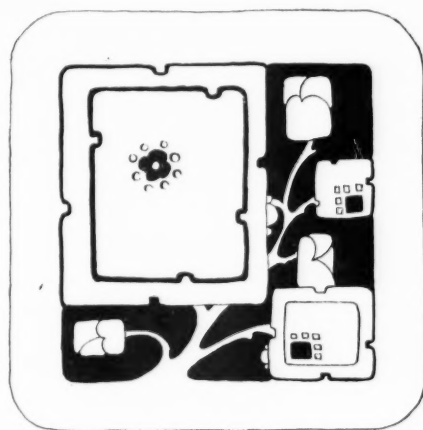
H. Gramlich



E. Campbell



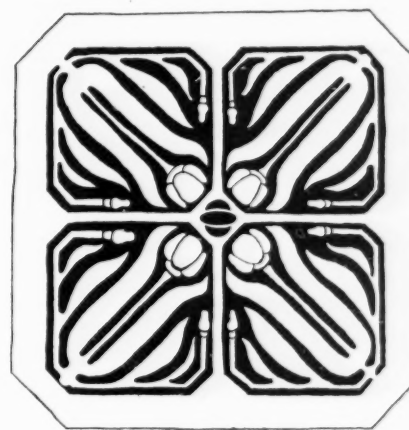
Carol Howe



Calvin R. King

### CLAY PROBLEMS FOR THE SCHOOL TILES

*Ceramic Course of Syracuse University  
Adelaide A. Robineau*



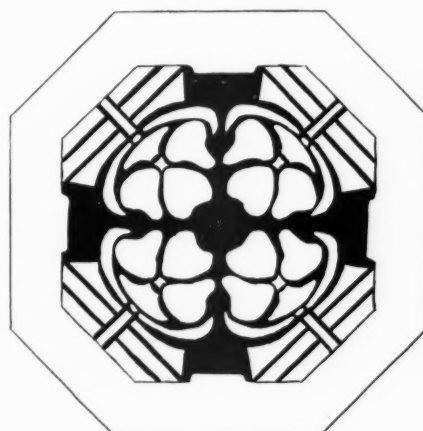
M. J. Farmer

WHILE these articles will deal with problems on paper, executed in fired clay and glazes, for those schools where it is impossible to have a kiln, it will be found very useful to carry out the problems in one of the artificially hardening materials such as permodello, petroplast, etc., using black or brown for incised lines and enamel colors for the raised designs. Show card colors can be used on some materials, covered with shellac as a finish.

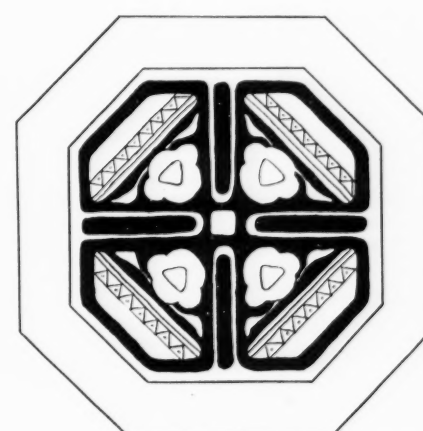
The first problem in clay is always a tile, because, in the first place, a flat square space is easier for the student to fill in a fairly interesting manner. There are naturally several ways of con-

sidering that space, but in this instance we are considering a tea tile, because there is a direct practical use for such an article, which is the idea that appeals most to beginners.

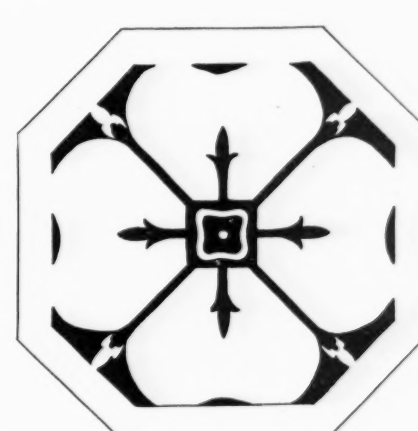
The first consideration for the student is the preparation of the clay tile. The clay comes ready prepared, screened, wedged and about the right consistency. However, to be sure that it is free from air bubbles, from pieces of stick, stones or other extraneous materials which wreck havoc in the firing, the student is required to carefully wedge his portion of clay before making the tile. This is done by kneading the clay as one kneads bread, with the lower palm, and rolling the clay over



Florence Fleming



Ruth Paltz



Doris King



toward the body from time to time, turning the roll on end and repeating the process, keeping it as nearly a rounded square as possible. A piece of wire, fastened at each end to the middle of four inch sticks by which it is held, is used to cut the mass through the middle; if the clay shows no air holes where cut, it is ready for use. After cutting, the two halves should be put together, expelling any air by leaving one-half on the board and throwing the other on it with force. Then it is again made into a squarish ball by patting with the hands.

Now each student should have a level board, similar to a drawing board, about a foot square. The other necessary implements are: a rolling pin, paring knife, a steel crochet hook sharpened to a point at the hook end, a medium hard pencil, 4 inch square strips of wood about 8 or 10 inches long, a triangle and a ruler, most of which can be obtained at the ten cent stores, a flat bristle brush about one inch across and cheap water color brushes Nos. 2 and 8.

After the clay is ready, roll it out as you do pie crust, first one way and then at right angles, until it is a little more than one inch thick. Take up the tile carefully, with pressure of fingers on the side opposite you, being sure that the grain of the board runs toward you, otherwise the clay may be difficult to raise on other sides. With the triangle and knife cut a 6 inch square, remove the surplus. Having cut a square of newspaper to fit the board, raise the tile and slip the paper under. Now place the four pieces of stick about the square of clay, letting the right end overlap the tile and bringing the head of the next stick up against it when, by measuring with the ruler, you find the frame practically 6 inches square. Let one student hold the frame while the other scrapes the surplus clay from the top with the sharp edge of the ruler. When the tile is smooth and nicely squared up, remove the sticks and leave the tile till hard enough to lift without bending, or, as it is technically called, leather hard.

While the tile is hardening, we work on the design. A 6 inch square is first drawn; then, after deciding whether the corners are to be cut off or rounded, or a circular tile is to be made, a margin of  $1/2$  to  $3/4$  of an inch is drawn inside. For those unaccustomed to designing within certain limits it is always easier to start with a motif repeated on the four corners or on the four sides. The simplest problem is to make a flower form as shown in the illustrations. The student first makes on scratch paper

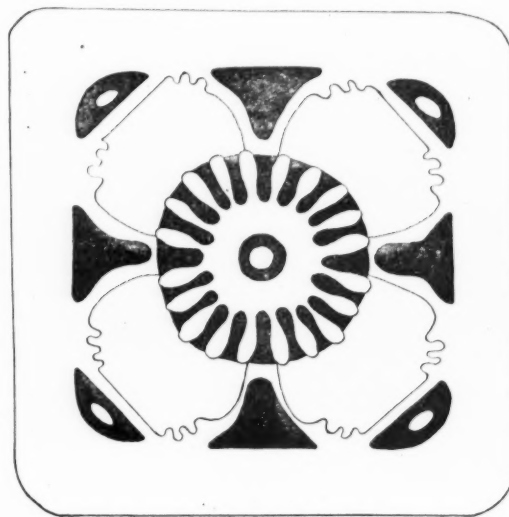
a rough planning, on a similar square, divided through the middle at right angles from side to side and from corner to corner. When the resulting design has been corrected, it is carefully drawn with the brush and India ink on good paper, the parts to be incised and the background being in solid black; a tracing is taken which is fitted to the tile, now leather hard. The outlines are gone over with a heavy pressure of the pencil, pressing them about  $1/8$  of an inch deep, holding the pencil slightly slanting away from the design, and, in case of the incised lines, bevelling off both sides of the lines slightly. The background is removed, roughly first, about  $1/8$  of an inch deep with the knife, afterward it can be finished level with parallel lines of the pencil, which can be smoothed out, if desired, with the finger or the bristle brush dipped in water, but, if left, they must all run in the same direction uniformly.

When the design is entirely carved, the corners are cut off, as designed, and the tile turned face down. On the back a square or circle is made in the center, on which the initials or monogram of the student are made by cutting out the background. The back is designed to have bands running from corner to corner or side to side about an inch wide, widening at the edge of the tile. Between these the background is cut out, leaving the tile one-half inch thick between the bands. These look like feet to the tile from the top side. The entire tile is now gone over with the bristle brush and water, smoothing all edges. Be sure that the background and all cut out spaces are even and level. While working, the tile should always have a wet cloth over it, if left for a time.

Now the tile is left to dry. Then you need a sheet of fine and one of coarse sand paper. When the tile is dry the fine sand paper should be laid on a perfectly level board, or an old marble table top is fine. The tile is laid face down on the sand paper and moved lightly with a circular motion till it shows all parts to have been touched on the face. The backs and edges are finished in the same way, and the edges and corners of the tile slightly rounded with a small bit of the sand paper. If the tile has not been made perfectly level, some parts of the design may have to be gone over, in which case dampen with the bristle brush where work is needed. For fine work the sharpened crochet hook may be used. If the time is limited and the tile cannot be kept damp, it may be let dry, then dampened always before working. It should dry on a level board or open rack for four weeks, if possible, before firing, as there is always danger of warping or cracking if not thoroughly dry. Any points not made perfectly clear will be gladly explained in the succeeding articles or in Answers to Correspondents.



Marie Elsasser



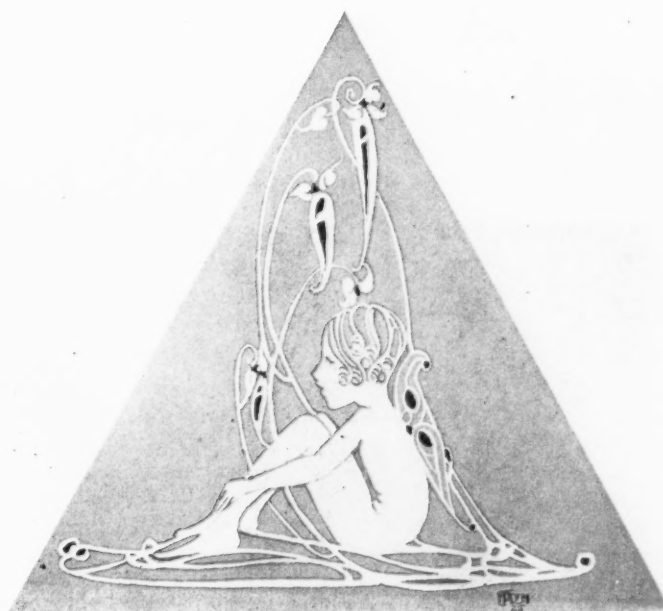
Lois Demarest



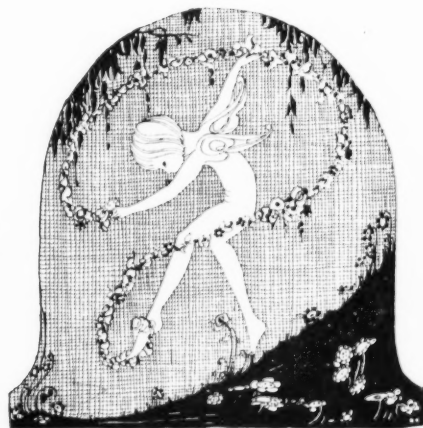
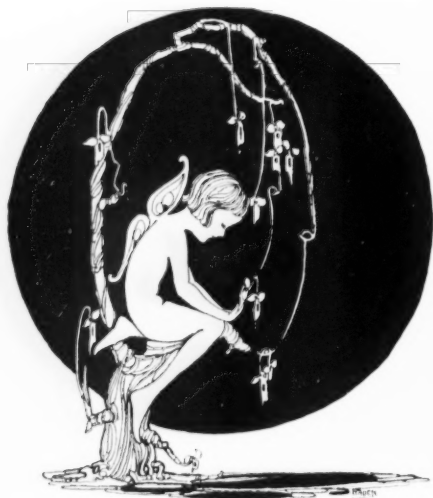
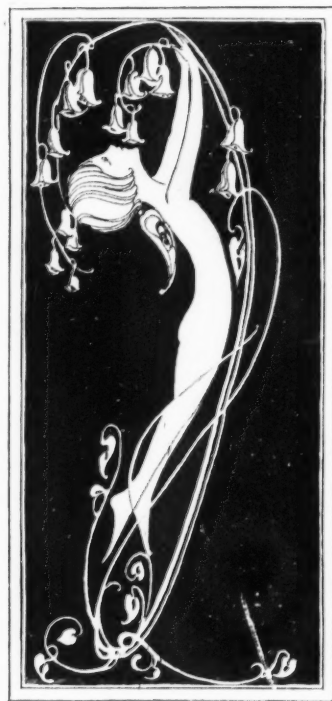


FIGURE DESIGNS

THIS month we are showing examples of the work of Miss Hazel Paden, teacher in the High School at Salem, Oregon. Miss Paden has developed dainty, fairy-like, child figures, very decoratively rendered. Her method of approach is clearly set forth in a series of progressive steps from the first line and mass adjustments to the finished product. One feels that all of the studies shown were arrived at by the same scheme. They were especially designed for this magazine and are suitable for a variety of applications, some being available for linoleum blocks, others for painted panels and batik, and still others are appropriate for medallions upon china.



Designs by Hazel I. Paden



Designs by Hazel I. Paden



## BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

### ACID ETCHING

OUR problem this month is given in reply to inquiries which have from time to time been made concerning etching on china. An all-around decorator should be informed on all branches of the art. One is drawn more or less to certain types, some specializing for instance in enamel work, others in the handling of lustres, etc., but back of it all, if one wishes to be a successful decorator, should be a general knowledge of the various branches of the work. This knowledge of the foundation of things both in design or in painting gives the worker the technical equipment with which to meet all problems.

The average worker will perhaps not often use acid-etching and yet there is always a time when it appears to be the wanted thing, and so I shall try and give you the necessary directions for doing the work. In the large decorating establishments are men who do nothing else than this line of work, and few amateurs need hope to attain their professional expertness. There are, however, simple patterns any one might aspire to do.

A small plate has been chosen for our special piece. A flat surface such as it offers is more easily managed than a more bulky shape. The piece should first be accurately spaced and divided, marking the divisions with India ink. Next trace and transfer the pattern to the china, outlining it with the ink. It is very necessary in work of this sort to keep the drawing very correct and exact.

This stage of the process being completed you will be ready to paint in the resist. This is turpentine asphaltum, which is a thick brown liquid, a small can of which you may obtain at any store where painters' supplies are kept. It evaporates very quickly, so take out but a small quantity at a time on an old

saucer, adding a little turpentine as it becomes too gummy to use. Use a fine sable brush to apply it and for fine work do not load the brush with the Asphaltum. Be very careful in making the stems and scrolls to keep the line nice and all edges of the pattern clean and clear cut. All parts of the design which show white in the illustration are to be covered with the resist. The grey behind the pattern and the grey lines represent the part that is to be left uncovered and consequently be etched. When the resist has all been applied, cover the center of the plate and the outside band on edge which shows black in the illustration, with it also. It should be applied heavily or it will not "resist" and the acid will eat through it. Look over the piece carefully before proceeding further and if any light thin spots appear, go over them with a second coat. Too much stress can not be laid on the necessity of keeping edges even, as irregular ones will give the finished piece a very ragged and untidy appearance. Remember, too, that every part of the piece which you do not want etched is to be protected by the Asphaltum.

If this first stage of the work is completed you are now ready to go on with the etching. For this purpose we use Hydrofluoric acid which you may purchase through your druggist or of any of the large firms dealing in artists' supplies. This comes in either a wax or lead bottle, the acid being so powerful it would eat through a glass one. Make a swab by wrapping a piece of absorbent cotton around the end of a brush handle, fastening it with a bit of thread. Dip this in the acid and then apply it to the parts to be etched. Do not rub the acid on the piece because there is danger of disturbing the resist if you do. Just mop the exposed places with the swab of cotton until all the surface to be etched is well moistened with the acid, and then set aside for an hour. Repeat this process several times, five or six will be needed, but you can test it by scraping along the edge of the design with a pen knife. When sufficiently etched and the acid dried out, hold the piece under running



water a few minutes to remove the acid. The Asphaltum may be removed with turpentine, tho it may be hastened by plunging the piece in boiling water which will soften the resist, which may then be scraped off and the remainder removed with turpentine. When the piece has been cleaned and dried rub a little powdered charcoal over the roughened parts, which will serve to bring out the design and which will in no way affect the gold. Apply the gold over the entire border with the exception of the space between the outer edge and the grey line next it. That is, the edge of the plate will have a narrow gold band corresponding to the black in the illustration, then next to that will come the white space referred to. All of the rest of the pattern including the two grey lines are to be covered with gold. As with all gold work, a second coat and another firing will be required. When burnished, the gold which is in relief will take a high polish, with the etched parts dull.

For the amateur only simple designs should be attempted. If one develops unusual skill then the more ambitious thing may be taken on. The all-over mottled or crackled effect so often seen on the commercial ware is not at all difficult to do. The special tool for this is a medium sized piece of rather coarse sponge. Dip this into the resist which you have poured in a saucer, and then lightly stipple the piece to be etched with this until the surface is covered. Irregular open places will be left if properly done and these create the desired crackle effect. The procedure in every other respect is the same as previously directed.

The best protection anyone can have for this work is a pair of rubber gloves. Incidentally my experience has proved that price has little to do with their wearing qualities. A pair bought for twenty cents in the "five and ten" have outlasted the dollar ones.

There is nothing so worth while for any student as a good sized note book. Write down every problem you work out, colors used, a tracing of the design, in fact anything which was important in the carrying out of the work. You will find a book of this kind absolutely invaluable, when, at some later date, you wish to match up any set you have been doing. Things have a way of getting away from us. Tracings get mislaid, we forget whether we used this or that color, and so on. With the note book at hand one needs but turn to the right page and there it all is for our edification. If you use tiny bits of adhesive plaster (not adhesive paper tape) to fasten your tracings on the page, they may be easily removed for use when needed. Then, too, any teacher will rise up and call you blessed when you produce the afore-said book, and save both her time and your own, when you want to duplicate some admired piece, the details of which you have carefully made note of. Beside other virtues the very act of writing it all down helps fix things in one's mind, so it is really a very worth while habit to form. It should be every "beginners" New Year resolution.

To sum up our main points—Do not fail to cover with the resist all parts of the china *not* to be etched. Do not leave any thin light looking spots. If these appear go over them with another coat. Do not rub the acid over the design. Pat with the swab or roll it over the china. Do not allow the least drop of the acid to touch your hands. If by chance this should happen apply ammonia freely. Best wear rubber gloves for this part of the work. Do not remove the resist until you are sure the acid has etched deeply enough. You can test this by using the tip of a pen knife against an edge. Above all, if you have not been keeping a note book, start one.



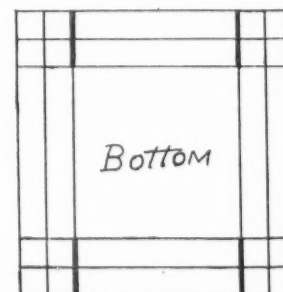
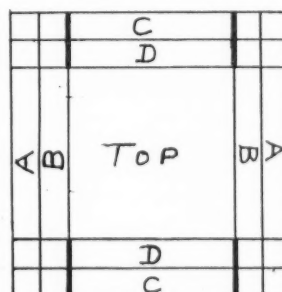
Design by Hazel I. Paden

#### PAPER BOXES

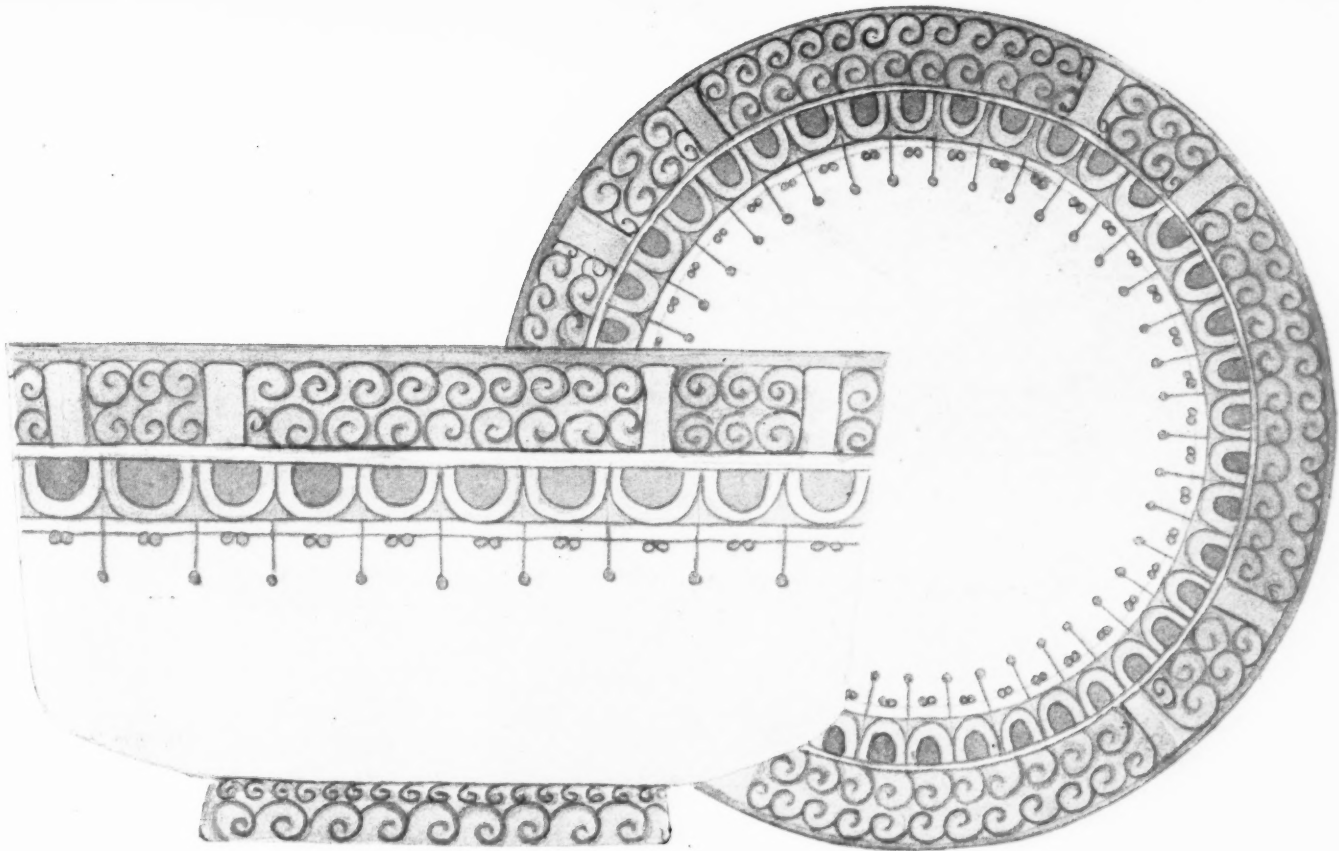
(Continued from page 196)

four sides of the box we carry out a dark and light border, something that will be in unity with the top.

When the students are getting some good designs, have them put one directly on box, a new one, no tracing or copying a former one. First the top, then the four sides. Designs made on colored paper and then mounted on cover of box of course add to its attractiveness. If orange paper is used, cut some orange strips for sides of box.







Lillian E. Flaherty

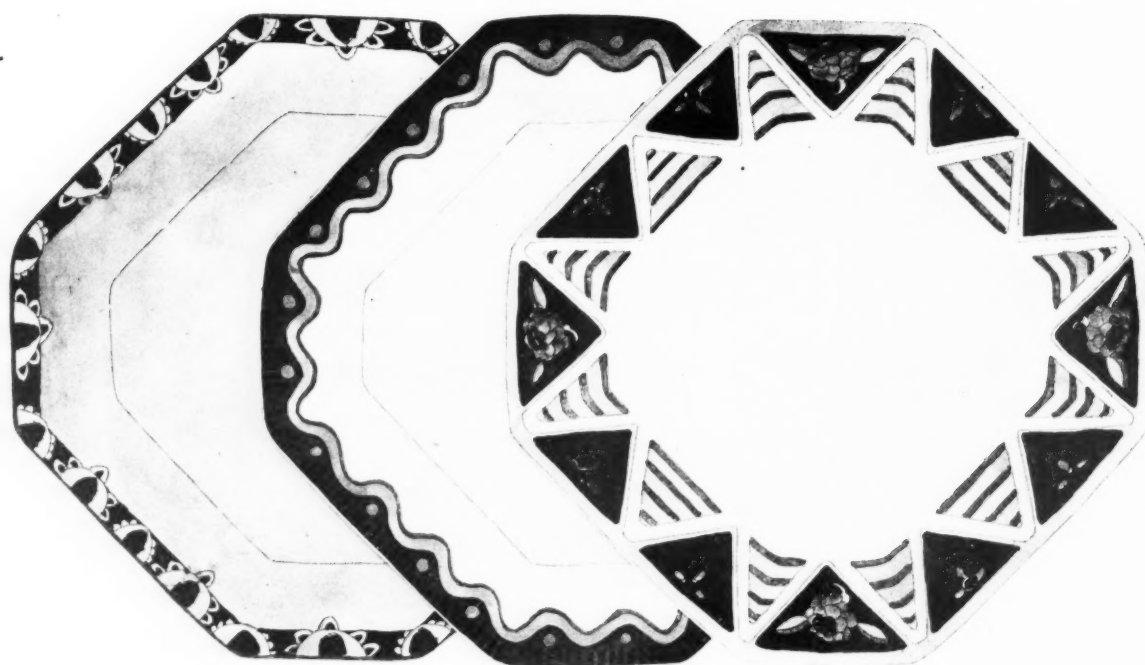
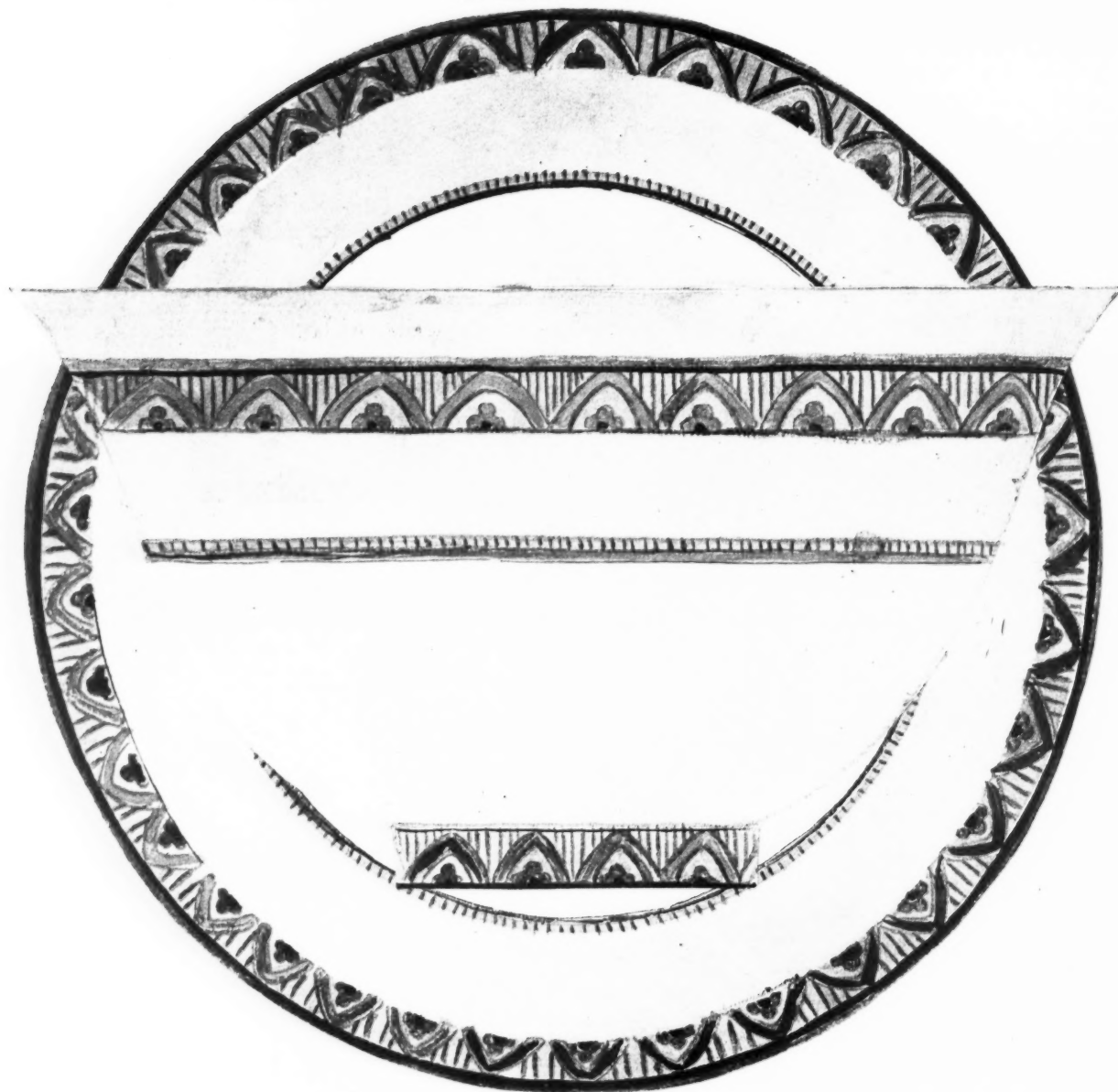
Edge, oval spots and dots light salmon. First band, Peacock Green design on Light Yellow Brown. Second Band, Light Yellow Green. Scallops, Light Olive Green. Ground, Light Olive Green; lines and double spot, Light Peacock



Mildred Hartzig

Color Scheme—Wistaria, Celtic Green, Citron, Lotus Yellow and Chinese Blue

Designs by pupils of Dorothy Chalker, University of California



Designs by Helen Catlin and Dorothy Chalker, University of California